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## DIRECTORS OF THE MODERN THEATER:

STANISLAVSKY

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Born in Moscow in 1863 Konstantin Sergievich Aleksieev—or Constantine Stanislavsky as the world knows him—appeared upon the theatrical scene when there was a crying need for change, for innovation, for inspiration; when the scene was set to receive what he had to offer.

From his earliest days he lived in an atmosphere of drama and music. He attended the Imperial Theatre, a dramatic school founded by Mikhail Shtchepkin. His criticism of this school was that the students were given information about the plays which aroused thought, but which left emotion dormant. They were told what to do but not *how* to do it.<sup>1</sup>

He was also instrumental in beginning in his home a dramatic group which gave performances for the family and members of the household staff. When this home group was discontinued, Stanislavsky played at chance performances. To keep this fact from his family, as at times he was forced to play with suspicious characters, he chose the pseudonym Stanislavsky. This was the name of a Polish amateur who at that time, was no longer playing. In 1888 he organized an amateur group, the Society of Art and Literature. He continued his association with this group until 1898.

It was during its second season that the Meinigen Players visited Moscow. They made a profound and lasting impression upon the young Russian, convincing him that:

The dramatization of a performance was an organic whole, a continuous pattern of movement, complex but unified like the symphonic rhythms of orchestral music.

A commanding director was a necessity. He could visualize an entire performance and give it unity by complete control of every movement of it.<sup>2</sup>

Stanislavsky was also impressed by their attention to revealing the meaning of the text of the play; their reproduction of historical details with exactitude; and their emphasis on the importance of the ensemble acting.<sup>3</sup>

Another important influence during what might be called his apprentice years was the Comedie Francaise which Stanislavsky observed

1. Constantine Stanislavsky, *My Life In Art* (Boston: Little, Brown and Company, 1924), 90.  
2. "Die Meininger," *The Theatre Arts Monthly*, Vol. XIV (December, 1930), 997.

3. Norris Houghton, *Moscow Rehearsals*, (New York: Harcourt, Brace and Company, 1936), 53.

first hand in Paris. In this organization pantomime was stressed as being of prime importance. Still another influence was Mikhail Shtchepkin, the greatest teacher of the century in Russia, who said, "It is not important that you play well or ill. It is important that you play truthfully."<sup>4</sup>

Stanislavsky objected to the theatrical practices of the day. He protested against the declamatory manner of acting; against the "star" system; against the habitually artificial scenery; against the unauthentic costuming; against the light and farcical repertoire. He missed in it the simplicity, the artistry, and the depth which he knew it should disclose. He, in his art, was striving for, and later achieved, the same quality which was that of Beethoven. That quality was aptly expressed by Eleanora Duse when she said:

When Beethoven writes music he forgets both himself and the world, is conscious only of joy, or sorrow, or the mood which has taken him for its voice.<sup>5</sup>

So that his protests might be put into tangible form, Stanislavsky and Vladimar Nemirovich-Danchenko of the Philharmonic School joined their talents and interests. On October 4, 1898, their new organization, The Moscow Art Theatre, began its career with the performance of *Tsar Fyodor* by Alexei Tolstoy, given after seventy rehearsals. This theatre together with its subsidiaries, the Studio Theatres, was the only one with which Stanislavsky was associated until his death of heart disease on August 7, 1938.

In his association with these theatres, Stanislavsky did not strive for a large repertoire. During twenty years the Moscow Art Theatre produced 61 plays. He was interested in the serious play, the classical play, and the modern poetic drama. He generally chose plays written by his own countrymen. Of these there was one who was more closely allied with him than any other—Anton Chekhov.

It is interesting to note that in his theatres, emphasis was not laid nor great expenditures made on the auditoriums. There was no great show of spectacle. Instead, it appears that the simplicity of these theatres themselves, their lack of decorativeness, was one aspect of Stanislavsky's attack upon artificiality.

In his work revolt took the form of emphasis on the mood of the play; of eliminating the "star" system by substituting the ensemble; and of paying careful attention to details. His success in achieving his goal may be expressed by the following. While the Moscow Art Theatre troupe was in the United States during its one memorable visit, a discriminating member of the audience during the performances of Chekhov's *Cherry Orchard* and Gorky's *Lower Depths* compared the performances to symphonies. She said:

I never was conscious of any one character; of any one role. Although I knew no word of the Russian language the

4. Stanislavsky, *My Life In Art*, 88.

5. Andrew Sloan Draper, *Drapers Self Culture*. (New York; F. P. Kaiser, 1908), 302.

pantomime, the naturalness, the picture as a whole was so real, so sincere that every movement—one might almost say every word!—was understood.<sup>6</sup>

One method Stanislavsky used in gaining the mood of the play was to eliminate all stage affects that did not completely synthesize with the inner feeling, or that might in any way detract from it. He remarked, "We hate the theatrical in the theatre. We love the scenic on the stage."<sup>7</sup> He permitted no music, no sound effects that were not an inherent part of the play itself, no spectacle. No applause was allowed until the final curtain.

No effort was too great to get information of the necessary materials and to accumulate them. When Tolstoy's *Tsar Fyodor* was first presented, after they had exhausted the libraries of Moscow in search of data Stanislavsky, his daughter, his costume designer, and several of his actors visited ancient towns to obtain atmosphere and to buy genuine period costumes and properties. For the production of *Julius Caesar* illustrations and properties were brought from Rome. Before Maxim Gorky's *Lower Depths* was produced members of the cast visited and temporarily lived in the hideouts of a band of thieves and outcasts.

Perhaps the Moscow Art Theatre made its greatest contribution when it abolished the "stars" in its troupe. There were not merely a few outstandingly good players. All had to experience years of the same rigorous training in the dramatic school; training in the manner which Stanislavsky himself named "realistic representation." An actor might play a leading role one night, on the next he might be among the supernumeraries. This practice gave the entire group and its performances fluid and effective movement. All worked for a successful ensemble. Stanislavsky, himself, was not above playing a supernumerary part.

The desired atmosphere was created by paying careful attention to details in directing. Each line was given the deliberation, the time, the effort Stanislavsky felt it deserved. The production was based on the principle of its being a collection of harmonized, individual creations.

An interesting story to prove how painstakingly every scene was studied, no matter how many times through the years it had been repeated, is told by Hallie Flanagan. Twenty eight years after one of the actors (Moskvin) of the Moscow Art Theatre had first appeared in *Tsar Fyodor* he was giving a repeat performance of the play. When he was going home one evening after rehearsal a man sidled past. Moskvin whispered to his companion, "Did you see how he looked behind him, furtively, yet proudly; afraid to have anyone see how afraid he was? That's the look I've been trying to get for the Tsar. I must go back and work." And he returned to the theatre.<sup>8</sup>

6. In a letter from Donna Fisher Brame.

7. Mordecai Gorelik, *New Theatres For Old*. (New York: Samuel French, 1940), 347.

8. Hallie Flanagan, *Shifting Scenes of the Modern European Theatre*. (New York: Coward-McCann, Inc., 1938), 188-189.

The essence of Stanislavsky's theory is that the actor must never be aware of his audience. He never allows himself to go beyond the Fourth Wall. Too, he wants his audience to forget it is in a theatre; to feel that instead of seeing a play it is seeing an incident of life. The spectator, through empathy, must play his vicarious role. The audience constitutes the "spiritual acoustics." It gives back what it receives from the actor in the form of living human emotions.

When the spectator is present during an emotional and intellectual exchange among characters on the stage, he is like a witness to a conversation. He has a silent part in their exchange of feeling, and is excited by their experiences. But the spectators in the theatre can understand and indirectly participate in what goes on on the stage only while this intercourse continues among the actors.<sup>9</sup>

All general preparation for any production, from its very start was done in collaboration with the players. It began in the dramatic school. During the first year of the school, the work was done in pantomime so that complete control of movement might be mastered. Speech was added the second year as then it could be developed directly and simply as a consequence of movement. During the third year concentration on the psychology of the roles began. In the fourth year the students had an opportunity of working in two Studio performances. After this they attempted in practice to "incarnate," that is, to give the psychological reality, to the meaning of the play.<sup>10</sup>

In specific preparation for a performance for a public audience Stanislavsky often spent months and years. From the very first all properties were on hand and the environment was made as real as possible. The actors did not participate at the first reading. It was the duty of the director at this time to persuade the actor to fall in love with the play and with his part in it.

The rehearsal then passed into the analytical period which continued for a month or more. Each line was investigated to discover the real meaning behind it. When the acts were divided into small bits, their scope was determined not by exits and entrances, but by unity of thought with each bit given its individual tempo, melody, and moods. First these were practiced separately over and over, then one by one they were put together.

Then came the task of mastering the role, when the actor must be made to feel "all this has happened to me and therefore is inevitable."<sup>11</sup> No attempt was made to accomplish this at once.

The next problem was to select the aim of the play; to discover what the actor does and why he does it. There must be a reason for everything done. During this time Stanislavsky only suggested *what* to do. Then, when it was done he asked the actor *why* he did it. The actor must grasp the physical, mental or psychological, and spiritual

9. Constantin Stanislavsky. *An Actor Prepares*. (New York: Theatre Arts, Inc., 1936), 193.

10. Houghton, *Moscow Rehearsals*. 37-51.

11. *Ibid.*, 72.

aspects of the role. Only when this was done was the character complete. This period of preparation required approximately two or three months. During this time the actor was never forced to do anything which seemed unnatural or which made him feel uncomfortable.

At first there was no attempt to bring the interpretations of individual performances together in any outward form. Then came the stage when all these individual interpretations must be made to blend into one harmonious, realistic whole. Each participant worked with the others until all the reactions, characters, interpretations appeared to be one fluid entity. During all this time Stanislavsky had had the pattern for the entity in his mind. To weave the pattern he had been making constant suggestions; asking pointed and leading questions; provoking discussions; and urging the actors to give their opinions. During this time he gave few orders.

In the final phase which followed this, however, all was changed. Until now Stanislavsky had remained on the stage consistently speaking in a low conversational voice. Now he went into the audience and dominated the rehearsal. Much of the appearance of the production was changed, but little or no attempt was made to change characterization. The result of this practice is expressed by Yuri Iavalasky:

Stanislavsky's strength today and his place in history lie in the knowledge of the actor's full powers. Stanislavsky reveals the role in its rounded individuality. He does not rely on inspiration coming at will.<sup>12</sup>

Mordecai Gorelik says, "Stanislavsky felt his actors should creep into the skin and body of a character not his own."<sup>13</sup>

It is obviously seen, after studying Stanislavsky's system that his approach to the development and training of his actors was indirect and psychological. Argus Tresidder refers to it as "that wonderful, reverent, vague manner of seeking the superconscious through consciousness."<sup>14</sup>

12. "Conversations with a Young Regisseur." *The Theatre Arts Monthly*, Vol. XX (September, 1936), 729.

13. Gorelik, *New Theatres for Old*, 136.

14. Argus Tresidder, "The First Studio", by P. A. Markow," *Quarterly Journal of Speech*, Vol. XXII (April, 1936), 316.

# SOUTH AFRICAN STUDIES: I

## Criteria for the Understanding of the Speech Defective

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What is the speech defective? Who is he? Does he differ from the non-defective in speech? Is he an environmental misfit? Is he an aberrant personality? In other words, is the speech defective different other than in speech? The answer is no and yes! How this question is to be answered will depend upon the methods of study and approach.

The speech defective is *not* different. From the standpoint of visual cues no consistent observable difference exists between the average speech defective child and his non-defective compatriot. The authors tested the validity of this statement with two separate studies in the schools of Johannesburg, South Africa. In these studies, two trained clinicians and three students in speech correction observed a total of one hundred and thirty seven (137) children, forty five (45) of whom were defective in speech. The children were instructed not to speak during the initial examination. Each clinician and student made a close overall visual inspection of the child and then of his speech mechanism, and noted in writing his deduction as to whether the case was defective in speech or not. Then a routine speech examination was made and the results compared. The accuracy of diagnosis by visual method ranged from 18.7% correct to 37.5% correct. These do not even fall into the "chance spread ratio." The conclusion is, therefore, that even the trained observer is unable to note any constant deviation for the speech defective by visual cues only.

Speech defectives *are* different. While there are no absolute dicta of difference, various types of speech defects show specialized characteristics. These characteristics, while not constant in their case-by-case occurrence, appear with a regularity that makes them of diagnostic value; they show a predictable reliability. These form criteria of difference.

1. *The Criteria of Hereditary Strains.* Of recent years<sup>1</sup> the phenomena of genetic dispositions have been investigated. The method usually instituted attempts to explain the underlying conditions where a limited biological complex is at variance with the main or "normal" complex, this by way of appreciating the whole biological reaction. The findings often constitute measures of difference.

The directions that explanations of variation between "normal" and "anormal" (control and special groups) take are devious. They may be approached along the paths of statistics, experimental breeding, cytology, environmental regulation, and so on. They may try to explain the probable method of production of each phenomenon, the probable

expectancy, the mode of transmission, its effective relationship to the whole population, etc. Thus, given a more complete understanding of the biological mechanism of a particular difference, controls may be instituted and long range population planning developed.

In speech correction, studies on the hereditary dispositions of the abnormal have been made. The tenor of these studies shows a tendency for the speech defectives of one generation to have had similar disorders present in preceding generations of the family tree. Studies of this predisposition for speech defects have taken three lines.

a. *Studies of inheritable speech defect traits.* Analyses of this type are very limited and, for reasons of the social stigma attached to speech defects in general, are probably only indicative of the true biological conditions. Roughly speaking, however, they may be divided into two classes, those called "hereditary" traits and those called "familial" traits.<sup>1</sup>

The hereditary class of speech defective shows itself in such instances as that of familial alalia prolongata, where it is indicated in each succeeding generation by a slowed or completely retarded speech development during the early years of childhood. (While it is not rare in occurrence,<sup>2, 3</sup> to the author's knowledge it has never been studied statistically.)

On the other hand, the recent report by West<sup>4</sup> of the work of Nelson suggests strongly that spasmodemia should be classed among the *familial* class of trait reactions.

Others<sup>5, 6, 7, 8</sup> have for several years expressed the opinion that spasmodemia is an inheritable complex, but the mechanism has as yet been either neglected or unsatisfactorily shown. In general, the concensus of opinion is, that there is a "predisposition" to stuttering and that it "runs" in families.

Such a concept is, however, not without its opponents, and the lack of exact evidence has given considerable backing to this group.

b. *Studies of inheritable traits allied to and or and not producing speech defects.* The outstanding (and the most controversial) example of this second line of predisposing factors is that of cerebral dominance. Since the time when Marc Dax<sup>9</sup> pointed out the possibility of a left-cerebral-brain dominance in speech, the importance of this neurological concept has given rise to constant conflict. The relationship of this problem to speech disorders early came into prominence with regard to aphasia. Since the time of Sikorsky's classic work on stuttering,<sup>10</sup> ("Sur le begayement," 1889 in Russia) however, main interest has been centered on "handedness" and its relationship to stuttering. Though Stier<sup>11</sup> presented the problem in detail in Europe many years ago, it has been the Orton-Travis school that has given it its position of special importance.

The hereditary mechanism of handedness (as an expression of laterality?) has been known for a long time. Its connection with speech defects is still controversial. Two divisions of understanding have grown out of the problem. The Orton-Travis school finds handedness

(laterality) intricately bound up with the problems of the speech defective.<sup>12, 13</sup> (The mal-functioning of cerebral dominance possibly causes the speech defective person to be susceptible to his type of disorder. The extremists contend that this is the cause of the speech defect.)<sup>14</sup>

On the other side of the question are found the schools of thought which vary in opinion from complete denial of any connection between laterality and speech<sup>15</sup> to those who believe that laterality, speech defects, twinning, etc., are all independent but overlapping atypical groups that rest on a common heritable factor,<sup>4, 15</sup> the result of this overlap being that any sampling of one such group would offer a greater number of the other groups than would be found in a random sampling of the general population. But, these do not cause each other.

c. *Studies of inheritable pathologies of the anatomy or physiology of the organism that incidentally cause disorders of speech.* In the literature of genetics and pathology there are many examples of atypical developments that have resulted among other things in a morbid affection of the speech of the person afflicted. Defects of speech of this type cannot be called hereditary; they are pathogenic. The defects of speech in such instances, while having common causative characteristics, will be variable.

Huyck<sup>16</sup> has collected a very creditable number of these forms in her article to demonstrate this problem. She includes the following: toothlessness, abnormal dentition, absence of upper-lateral incisors, harelip, Huntington's chorea, hollow chest, diseases of the accessory nasal cavities, mongolism, defect of the inner ear concerning deafness, autosclerosis (otosclerosis?), hereditary deaf mutism, epilepsy, and feeble-mindedness. Many other special types might be cited. The important point is that the factors at work are indirect ones in so far as speech is concerned, but their relationship to speech is fairly constant and predictable.

2. *The Criteria of Intelligence.* Very much a part of the picture of heredity," but modified by factors of environment,<sup>17</sup> is intelligence. The relative importance of "nature" to "nurture" has still to be established. The difficulty in establishing such a balance is complicated the more by the fact that at present it is questionable whether the "tests of intelligence" really test intelligence!<sup>18</sup> But, of whatever I. Q. is an expression, it is sufficiently constant in its general characteristics to act as a criterion of study.

If speech defectives are divided into two groups after the manner of the "stammeln-stottern" school, intelligence quotient gives the speech pathologist a second standard of difference. (Normally this standard is fairly constant. With speech defectives it is not always so;<sup>19</sup> but it is a valuable guide, perhaps even the more valuable when inconstant.)<sup>20</sup>

Excellent though I. Q. is, it must be handled with great discretion. The assessment of intelligence in the case of the speech defective is complicated by several additional problems. The more commonly used

tests for intelligence are based on language. This use of language is applied during the examination verbally, sub-vocally, in written form and in reading. To the disordered in one or more of these aspects of linguistic expression, the response will at best be a hampered reaction picture. (Actually, is it too much to assume that in nonpathological defects of speech, inefficient speech is one of the facets of intelligence which is poorly developed?)

Whatever the case, the fact remains, as McAllister<sup>21</sup> and others<sup>22</sup> have shown, children of the "stammering" (non-stuttering) types more often rate low in the I.Q. scale than would be expected in a comparable sampling of the general population. On the contrary, the "stutterer" type usually shows the opposite reaction,<sup>12, 23, 24</sup> i.e., a normal or above rating.

These phenomena give the lalophoniatrist several expectancy curves when the speech defective is compared to the non-defective population.

a. If all speech defectives are studied as a class and their I.Q.'s plotted in order of magnitude and numerical occurrence, the result is an approximation of the "bell-curve" of incidence.

b. If all speech defectives classed as a unit are graphed as above and this graph is superimposed on the "bell-curve of intelligence," they will be seen to closely approximate. (However, it must be noted that there is a 5.44 point deviation to the left of I.Q. 100 according to the data from the White House Conference returns.)<sup>22</sup>

c. If all "stammerers" (non-stutterers) are classed into one group and the curve is superimposed on the "normal" curve, it will be found that there is a skew of 7.44 points to the left of I.Q. 100. (This general deviation to the side of lowered intelligence for non-stutterers has been the consensus of the majority of the studies made.)

d. If returns for all "stutterers" from the White House Conference material are placed on the standard curve, it will be found that there is a deviation to the left of I.Q. 100 of 3.5 points. (This slight shift toward the sub-normal has not been borne out by other studies of the intelligence of the stutterer.<sup>25</sup> It is, as a matter of fact, usually conceded that the adult college stutterer is slightly above the average with regard to I.Q. returns.)<sup>25</sup>

Through intelligence, speech defectives may be studied in a second manner, i.e., via the special groups. The mental deficient and dull normal have been studied in detail with relation to their speech. The results of these studies indicate that there is a predictable decrease in speech efficiency as intelligence deteriorates or decreases. Burt,<sup>2</sup> for instance, found in his studies in Birmingham and London that speech defects were found in 3% of the normal children, 14% of the backward children, and nearly 26% of the mentally defective children. This percentage for the retarded has been similar to the author's own experience in the "Special Schools" of Johannesburg, if the linguistic defects are excluded. It is considerably higher, 51%, when the linguistic defects are included.

Dr. Lou Kennedy, in her thesis, "Studies in the Speech of the Feeble-minded" found among her moron cases (I. Q. 50-69) a 42.5% speech defective population. The imbeciles (I. Q. 21-47) were 96.9% defective. All of the idiots (I. Q. 0-20) were defective in speech.<sup>23</sup>

In a study of the defective in speech in a whole school system of 89,057 elementary and high school pupils, Wallin . . . found that 2.8 per cent of children in the regular grades had speech defects compared with 26.3 per cent in the special schools for the mentally deficient. Further, Wallin found that, of 2,774 cases referred to a psychoeducational clinic because of suspected mental deficiency, 19.6 per cent were found to have defective speech.<sup>23</sup>

In so far as educational achievements are indicative of intelligence, it presents a third approach to study.

Eisenson, on the basis of the work of Carroll and Root, concludes that speech defective children are retarded in their school work, in the elementary schools, averaging one half year.<sup>23</sup>

Stinchfield found that speech defective girls at Mount Holyoke, though superior in I. Q., tended to fail in their school work.<sup>3</sup>

Murray found that stutterers (on the college level) were deficient in reading rate and comprehension in silent reading.<sup>23</sup>

3. *The Socio-environmental Criteria.* Like intelligence, most expressed factors of human study are the synthesis of heredity and environment. But, the admixture of the two is always in unequal proportions, hence it is to the environmental side of the picture that the third group of criteria is more closely allied. The sociological approach will assist in establishing these criteria.

a. Divide society into two population groups, the dispersed and concentrated. In terms of a specific area, speech defectives will be found in greater numbers in the section having the greatest concentration of population.

b. But, divide society into *rural* and *urban* groups. Speech defectives are found to have approximately 1% greater incidence in the rural areas. Louttit and Halls give the returns: Indiana rural school areas, 4.3%; Indiana urban school areas, 3.3%. This evidence also indicates that articulatory defects are a greater problem for the rural children than for the urban.<sup>26</sup> This is consistent with the findings of the authors in their South African studies.

c. Furthermore, divide society into the political subdivisions: county, i.e., country and small town areas exclusive of large urban areas; and city, i.e., highly urban sections exclusive of town and farm areas, there is a greater incidence of speech defects among the county children, on a ratio of approximately 1.29% to 1%.<sup>26</sup>

d. Sectioning the population according to its sexes gives a new approach. Speech defects of the "stammering" (non-stuttering) type show a male predominance of 1.5 to 1, while in the "stuttering" population the discrepancy is on a ratio of about 3 to 1.

e. Age gives a sound criterion of study. Speech defects again fall into two groups, "stammeln" and "stottern." "Stammeln" consistently decreases with age. Stuttering, on the other hand, increases with age on a fluctuating curve of incidence. The peaks of increase are at the beginning of speech, the beginning of school, and the beginning of puberty.<sup>5</sup>

f. The age-sex ratios make a sixth differentiation. Among the stutterers there is an increase of incidence with age. This is due to the male increase rather than to a combination of the two sexes.<sup>22</sup>

Stammerers decrease in numbers with age; but the decrease appears to be retarded by the female fraction!

g. Position in the family is important. Stutterers are found most often in families of an only child, least in families of two children. There is an increase in the prevalence of stuttering in families after the third child. In families of more than two children the first and last are most commonly affected.<sup>27</sup> (Froeschels denies the importance of this factor, particularly with reference to the first child.)<sup>28</sup>

h. Race differences give another criterion. Among American children of white, coloured, and negro groups it has been found that:

Of whites	3.26% were speech defective.
Of negroes	3.04% were speech defective.
Of coloureds	2.36% were speech defective. <sup>26</sup>

Contrary to the preceding, Walling found a higher percentage of speech defectives among coloureds as against whites.<sup>24</sup> Our findings agree with those of Louttit and Halls for our South African population.

i. Pseudo-racial considerations also are indicative. It has been noted by students in Germany, England, and the United States that certain groups, i.e., Jewish and groups in the Tweed sections of Scotland, show a higher percentage of stuttering and other defects than comparable groups of divergent national stocks.<sup>2</sup> This type of material probably is vitiated by the dialect and bilingual problems inherent in these groups.

j. Geographical position also presents interesting (if questionable) criteria. It has been suggested by Bernstein<sup>29</sup> that in singing voices there is geographic variation in the prevalent types. Van Ginnekin<sup>30</sup> demonstrates a comparable phenomenon with relation to articulation. This difference in the normal *seems* to be paralleled by differences in speech disorders. Burt suggests that there is a smaller number of speech defectives in southern European than in northern European countries.<sup>2</sup> Nadoleczny changes this somewhat by saying that Western Europe presents more defects than Eastern Europe.<sup>5</sup> (Note that eastern Europe is actually southeastern and western is really northwestern.)

Studies of the type described have not been made in America. If there is any value to such studies, exclusive of the "national-racial" traits, it should be shown in the more homogenous population in the United States. With this in mind, the authors analyzed the White House Conference material. They found no real difference which

could not be accounted for in the care or carelessness with which the studies were made.

k. Plot the birthdates of the total population. The fluctuations that are noted are expressions of the *birth rhythm*. Similarly plot the birthdates of the speech disordered. Bryngelson found that stammers approximate the birth rhythm in their fluctuations while stutterers tend to oppose the birth rhythm.<sup>31</sup> In an analysis of 1,095 stutterers and 963 other speech defectives, we found identical data for the South African population.

1. Divide society into its nourished and malnourished components. Disorders of speech increase as nutrition decreases. This follows the medical rule that disease increases in algebraic progression as the food supply decreases. Speech disorders follow other developmental disorders in this wise.

m. Sickness follows in the wake of mal-nutrition. Divide society into its sick and its well. Persons prone to infectious diseases, and diseases of the nervous system especially, are more susceptible to defects of speech than those not so reacting. This particularly holds for the stutterer group.<sup>32</sup> However, specific types of speech disorders (non-stuttering varieties) result from specific types of diseases.

4. *The Criteria of Personality.* Developing as organismic expressions of environment (though probably modified by heredity) are the many factorial divisions of personality. In their entirety these divisions are called individuality. So far as the individuality of the speech defective is modified by his disorder, just so far will his personality deviate from the population norms, and present the student with criteria of study. Outstanding differences are found by:

a. Self-analyzed character traits. Tests of speech defectives versus normal speakers by the Thurston Personality Schedule indicated that speech defectives needed mental hygiene assistance. This conclusion was drawn because the speech defectives reported 60% of the questions considered important by Thurston. This made the group as a whole fall among the emotionally maladjusted class.<sup>33</sup>

b. Studies of aggressiveness. Speech defectives are usually considered to be unaggressive. In a study of adult cases made by Stinchfield with speech defective, normal, and superior women, the most aggressive group was the speech defective.<sup>34</sup>

Templin, however, using students for a similar test, found that the normal speakers were more aggressive than the speech defectives, but that the stutterers were more aggressive than the voice and articulatory cases.<sup>35</sup>

One is tempted to conclude that speech defects cause the individual, as he grows older, to modify his personality through over-compensation,—hence greater aggressiveness.

c. Studies of neuroticism. An often observed fact with regard to the speech defective is that the family history usually reveals traits that are of a neurotic character. The conclusion to be drawn is that

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the speech defective is influenced by these environmental (and hereditary?) factors.

These have been pointed out as inciting causes. Studies made in relation to stutterers show them to be more neurotic than normal persons.<sup>23</sup>

d. Conclusions from other studies. While few tests have been made on the personality of the speech defective other than of the stutterer type, clinical experience confirms the observation that the speech defect produces personality changes. These changes increase with the age of the defective.<sup>23</sup>

Studies made with stutterers show them to be unfavorably placed when compared with normal persons with regard to self-confidence, sensitiveness, general health, nervousness, irritability, shyness, vocational anxiety, secretiveness, depressiveness, and satisfactory adjustment to life. They were found to be more introverted, less dominant, less confident, less sociable, and more prone to preservation.<sup>23</sup>

*Conclusions:* Criteria of study of the speech defective are not inflexible. From the standpoint of visual cues there is no constant observable criteria. There are, however, other strongly indicative trends of difference between speech defectives and non-defectives in the form of hereditary, intellectual, socio-environmental and personality traits. Such scientifically defined differences are essential to the establishment of a proper approach to the speech defective as a person, who it becomes evident, is any person whose methods of verbal communication are so aberrant or disordered that, compared with the normal or average individuals for his group, he would find difficulty in making satisfactory economic, social and/or psychological adjustments to his environment.

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## CONSERVATION OF TIME IN A PERSONALITY DEVELOPMENT COURSE

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"You are a crank about time," was a student's observation when a teacher invited criticism of herself as a teacher. The observation was true. Was it an unwitting compliment or was it properly derogatory?

In *School and Society* (December 12, 1944) was an essay on "Conservation Education Particularly Significant in Wartime." No mention was made of the conservation of time—only of conservation of materials. The inference was also that in peacetime conservation is of little importance. Perhaps outside of wartime we Americans can afford to be less conservative of materials. Other nations will continue to conserve because in comparison to us they have less. We shall resume waste because we have much.

There is one article, however, which we all have in equal amounts, in wartime and in peacetime; it never varies day in and day out; it is measured exactly alike for the Jap and for the Yank; it is possessed in equal quantities by the beggar on the street and the mink-robed creature who drops a coin in the cup; it can never be taken away by force or added to by generosity; it is the only thing in life to which man has claim in equal daily proportions;—its name is TIME.

If it is appropriate that in all academic courses the instructor should teach conservation, as pointed out in the above mentioned essay, why is it not appropriate to teach conservation of the one article that students will have to deal with as long as they continue the act of respiration? Courses are offered to instruct in the economy of materials; budgeting is a science. In all courses, teachers are instructed, emphasize conservation. But in some courses the only materials used are personality and time. Conservation in those courses implies optimum personality development, optimum in this case standing for the development of the personality to the best possible stage of each student with the minimum expenditure of time. Where the content of the course is concerned not with tangible materials but with the development of the human personality, and where that development must wait on time, is it possible to accelerate that development by instruction, not in the budgeting of money, but in the budgeting of time?

"A day well spent!" you may hear satisfied Student A exclaim. But more often, with its concomitant vocal fretfulness, "I've simply wasted this day!" from Student B. Yet both students had an equal amount of time. It was not the lesser quantity in the second instance that caused the complaint. Student B will try to shift the blame on some thing or person other than herself, but she intuitively knows that she can't blame it on God. She had just as much time today as yesterday, just as much as she will have tomorrow. Time was here in the same

amounts in the beginning and will continue here in the same daily proportions without end. The reason (not the blame) for her failure lies in that very assurance. "There's always tomorrow!" and she blithely dismisses her blame for a waste in human events.

Events, yes, that's it. What we really measure at the end of a day is not the number of hours or minutes or seconds, but the events in time, the number of hours, minutes, and seconds that went into the event. "A day well spent" is comprised of one or more events each of which was so suitable to the time that no other event would have been more appropriate. Had the first event run over into one minute more, when another event was scheduled to begin, in terms of appropriateness, the first one would have lost its value as surely as an expensive out-of-date dress must be hung on a "reduced" rack in a department store. Had the second event been initiated before the "demand" for the "dress" had ceased, a waste as expensive as in the first case would have ensued. This did not happen in the case of Student A. Each event had a proper proportion of hours, minutes, and seconds applied to it to make the event satisfying. Student B, on the other hand, was doing business all day long in a second-hand store where nobody bought because the items for sale were not appropriate to the times. The appropriateness of their sale was long overdue. And she ended with a fret, "I've simply wasted this whole day!"

The difference between Student A and Student B may be described in terms of rhythm. Rhythm is the measurement of events in time. A pleasing rhythm is an appropriate amount of time for the amount of force applied. "Every activity has intrinsically a proper proportion of its time and intensity phases according to the nature of the impulse and the end to be accomplished." (*Rhythmic Form and Analysis*, Margaret N. H'Doubler, Kramer Business Service, Madison, Wisconsin, 1932, page 3). If for a given end to be accomplished too much energy has been expended and too much time given to it, the result is not satisfying to the performer, and the effect is not satisfying to a spectator. The maladjusted person is the person who illy proportions her time and energies in the social world to such an extent as to obviate any satisfying experiences. Education is general and speech courses are specifically aimed at the social adjustment of the student. Since social adjustment involves satisfying experiences, ought not greater consideration be given to the rhythm of daily activities, that is, the proportion of time expended on each event in time, thus making possible a greater number of satisfying experiences to the student?

There is no disagreement as to the enjoyment of rhythm in a kinesthetic sense. To be in rhythm is to "feel" good. To be "out of rhythm" is an unpleasant experience. An inappropriate timing in any activity brings about undesirable results. How can personalities develop when persistently oppressed by unpleasant experiences? If the timing could be improved, the experiences would become less unpleasant and in proportion as the timing became appropriate for the activity the experience would be satisfying.

A student satisfied with her experiences satisfies her associates. An audience emphatically responds to the "feel" that the actor or dancer has in a well-timed movement. Associates of a student likewise respond to a girl's use of time and she is known as a "dynamic" personality, a "procrastinator," a "poised" or "well-balanced" person, or by any other appellation. Whatever meaning she has for her public, that is her reputation. And whatever her reputation, it is, if not the result, at least a reflection of how she employs her time. If she spends most of it on sports, she is recognized as an athlete; if most of it at the piano, she may ultimately become a recognized musician; if most of it with paint and brushes, she may expect to become an artist; if most of it in the laboratory, she may hope to become a scientist; etc. However, a scientist, artist, musician, or athlete may or may not have been a student in a course aimed at the development of personality. Each knew what she wanted and each considered the end achieved to be of sufficient value to warrant a temporary sacrifice of lesser desires. Her personality was defined in terms of her ambition.

But what about the student who has no consuming ambition for a career? In a junior college particularly, students are apt to be simply trying to make the best of two years before they enter into a state of matrimony. "The best" to them and to their associates is the development of their personalities. For such students as these exist courses in Oral Interpretation of Literature, for example. Their personalities shall never be defined necessarily in terms of their profession. They shall be referred to, out of college as in college, as "dynamic," "procrastinating," "poised," etc.—again a reflection of the use that they make of their time, a reflection because of the influence that expenditure of time has on satisfying experiences and the influence that satisfying experiences have on personality. If a course is intended to develop an optimum personality within a student, by what adjective shall the personality be designated? How can instruction in the budgeting of time assist toward that end?

"Sixty four points, please!" says the grocery clerk as he hands a can of pineapple across the counter to customer X. Customer X forthwith produces sixty four ration points for one can of pineapple and forgoes canned vegetables of any description for three succeeding months. Such is the value that customer X places on a can of pineapple. A dozen more customers receive articles from across the counter. Within the course of three months each is given an identical number of points to use as she chooses. But if one of them uses it all for sugar and canned corn, she will have none left for dried fruits. Each must decide for herself which is of greatest value to satisfy her particular purposes. The purpose may change in the course of time. There may be an actual physical need for sugar at one time, and at another time a strictly no-sugar diet will have to be observed to correct certain undesirable conditions.

"Six hours a week, please!" says the teacher of a three-hours credit course in a junior college. "But I don't have them," says Student B. "You can't possibly lose them," replies the teacher. "Time isn't

something you carry around in your pocket. You have exactly the same amount as Student A. This 'product' requires six hours a week." "I mean I can't spare them," continues Student B, "not this week. I'm going home for the week-end." "I can do nothing for you without your 'points,'" says the Teacher sorrowfully. "Can't I bring them next week?" begs Student B. "In that case I shall have to hold the product for you until you return. However, next week the points on this product will have risen to twelve hours in order to get full value of the product." "Oh, dear, and I meant to spend them on the skating rink! Couldn't you give me just half with my six hours?" "Exactly," declares the Teacher. "You will get just half. Just exactly as much as your points entitle you to have. You always may decide where you spend your hours. Deliveries will be made whenever you pay points. Sometimes you will pay heavily for a delivery that you will wish had never arrived. But you will have to accept it. Nobody else can take the products that you paid for. Hour-points are not transferable by penalty of death. Nobody else can pay for your products. When they are delivered to you they will be worth to you exactly what you paid in hours. It is possible to be extravagant as well as parsimonious. In the end you only rob Peter to pay Paul. Misjudgment in either direction is a loss — an irreparable loss, since today's hours are not good tomorrow. Tomorrow never comes. Only today's hours and minutes and seconds are good each day. They must be used up each day. You must decide how. Six hours for this course each week is the value I place on it. You say something else is worth more to you." "Oh, but I didn't mean that," apologizes Student B, "I only meant—" "That you didn't want to pay six hours. Again I say, the full value of this course is six hours per week. You don't have to pay it, but if you don't, you will have to be without the product." "But I have so many other subjects on which to spend my hours!" "Not more subjects than hours to pay for them. The Curriculum Committee wouldn't let you starve or over-indulge. If you don't use your points wisely, you've only your sense of value to blame for it. Each teacher has placed a value on her course. She can't make you pay for it. Neither can she give it to you without your 'points.' If you spend one extra hour in the Smoking Room, the product delivered to you is not the same as was planned by the Teacher. You have to take it, nevertheless, though tomorrow you'll regret it. If you spend two more hours in a 'bull session,' no course assignment can be delivered in its place. You must take the product you paid for."

How can instruction in budgeting assist toward an optimum personality? An optimum personality is the greatest possible stage of development for an individual at any given moment. But no two individuals are alike. No two students will reach the same development at any point in the course of study. The optimum personality for one will not be the same as the optimum personality for another. The teacher may demand six hours a week for her three-hours credit course, but she knows that the student has the prerogative of paying less hours and taking a lesser value. Such a choice does not necessarily derogate the student's personality. In fact, if her hours are spent more wisely than

on this course such a choice enhances her personality. An optimum personality is not achieved necessarily when a student pays full price for a course and takes full value. An optimum personality is when a student recognizes value when it is offered and is willing to pay whatever price is required for the product and is neither extravagant nor parsimonious in her payment thereof. An optimum personality is a rhythmic personality, whose timing is appropriate for the end to be accomplished, with consequently satisfying experiences both to herself and to her associates.

Budget systems on paper alone won't conserve time. Conservation in a course aimed at the development of the human personality must begin within. It must begin with a sense of values strong enough to give an impulse toward an end to be accomplished. Acceleration of a recognition of values will accelerate personality development. Conservation which operates on a principle rather than on a command is more flexible than a printed budget, but in its flexibility lies its strength, whether in wartime or in peacetime.

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## S. A. T. S. PLAYS

Shorter Players. Director, Atwood Hudson. *Brittle Heaven*.

Palmetto Players, Converse College. Director, Hazel Abbott. *Trojan Women*, *Iolanthe*, *Mid Passage*: with Music and Physical Education Departments.

Brenau College, Gainesville, Georgia. Director, Mrs. La Fleur. *Pygmalion*, *Ladies in Retirement*, *Jane Eyre*, *Much Ado About Nothing*.

Stetson University Little Theatre. Director, Irving C. Stover. *Seven Sisters*, *The Willow and I*, *Alice Sit-by-the-Fire*, *Ring Around Elizabeth*, *Twelfth Night*.

Tulane University Theatre. Director, Monroe Lippman. *Macbeth* in modern dress.

Woodlawn High School, Birmingham, Alabama. Director, Rose Johnson, *Janie, How the Great Guest Came, You Can't Take It With You*.

Alabama College, Montevallo. Directors, Ellen H. Gould, W. H. Trumbauer. *Enchanted Cottage*, *Ladies in Waiting*, *Love in Livery*, *Connecticut Yankee in King Arthur's Court*, *A False Saint*.

University of Tennessee Theatre. Director, Paul L. Soper. *The Little Foxes*.

Baylor University. Director, Louise Hash. *Quality Street*, *Passing of the Third Floor Back*.

## "QUOTE—UNQUOTE"

GILES WILKESON GRAY  
*Louisiana State University*

The increasing tendency on the part of speakers to use artificial and mechanical aids to accomplish what the unaided voice ought to be doing should be of no little concern to all of us teachers of speech. I have in mind two outstanding illustrations of this trend which I propose to discuss in this brief paper.

The first of these practices is the constant use of such terms as "Quote . . . Unquote," whenever the exact words of another are used. It would be difficult to imagine such a speaker as Henry W. Grady opening his address on "The New South" in some such manner as:

I am going to use for my text tonight the words of the immortal Benjamin H. Hill, at Tammany Hall in 1866: Quote, There was a South of slavery and secession—that South is dead. There is a South of union and freedom—that South, thank God, is living, breathing, growing every hour. Unquote. These words were true then, they are truer now.

One hears the expression over the radio, in the speeches of our students in class, from our debaters. In fact, one can scarcely listen to any speech nowadays without hearing not once, but many times, the expression, "Quote . . . Unquote" or its equivalent. Sometimes it is varied slightly so that, possibly for variety's sake, someone will say, "I am quoting now . . . End of quotation."

I object to the use of these expressions, and will not permit my students to use them in their classroom speeches, any more than I should permit them to add "Question mark" at the end of an interrogatory sentence, or "Period" at the end of a statement, or "New paragraph" whenever they start on a new thought. They should be unnecessary, and if the proper vocal or rhetorical devices are used, they will be unnecessary.

There are various ways in which one can introduce a quotation, and indicate its closing. One of the best, perhaps, in original speaking is the use of transitional expressions. Note how Grady actually accomplishes the purpose. After opening his address with the quotation, he goes on to say, "These words, delivered from the immortal lips of Benjamin H. Hill . . ."<sup>1</sup> Lincoln used the same kind of device in his Cooper Union Address, in quoting Senator Douglas:

In his speech last autumn at Columbus, Ohio, as reported in the *New York Times*, Senator Douglas said:—

Our fathers, when they framed the government under which we live, understood this question just as well, and even better, than we do now.

1. Text taken from James Milton O'Neill, *Models of Speech Composition*. 1921. New York: Century. 577.

I fully endorse this, and I adopt it as a text for this discourse.<sup>2</sup>

Another method of indicating quotations and setting them apart is the use of such vocal techniques as pauses, changes in pitch of the voice, as is done in parenthetical phrases, changes in rate and so on. Before an audience one can supplement these vocal changes by shifts of weight, position, or other visible movements.

The point I am making is that the use of the highly artificial "*Quote . . . Unquote*" is no more sensible than the use of words to indicate other marks of punctuation would be. It should be discouraged, and in its place our students should be taught other methods of introducing and closing quotations just as we insist that they use pauses to separate phrases, inflectional patterns for different kinds of sentences and other vocal techniques wherever they are appropriate. Punctuation marks, including quotation marks, are devices to be used in writing, and should be reserved for that mode of communication; even there, many writers get along without them. There is not a quotation mark in the Bible. There should be no place for them in speech.

The second practice to which I want to call attention is the increasing use of public address systems, even in small auditoriums. They have, without question, made it possible to address larger audiences than ever before. A speaker may now speak to hundreds of thousands, and with the radio, to millions. But their use in small auditoriums should be entirely unnecessary, if the speaker had been trained to project his voice as he should have been.

Our University Theatre seats 574 people. The acoustic characteristics are excellent; there are no "dead" spots. There is not a seat in the house where one cannot hear. I know, for I have spoken from the stage on many occasions, and have seen plays from every section. Even a reasonably good voice can be heard in the last row of the balcony. Yet when I looked in one evening not long ago on a student "stunt" program, there stood the MC, almost on the apron of the stage, speaking into a microphone while his voice blared out into the auditorium from a couple of loud speakers. He didn't need the aid of the system; his voice is strong enough to be heard throughout the auditorium. Maybe he felt that the presence of the microphone would give the event something of the atmosphere of a (cheap) night club. But that could not have been the reason why a high official of the University, speaking before the entire faculty, felt he should have the aid of a public address system.

These are not exceptional instances. We even use them, of all places, at the general sessions of our National Association meetings, even though there are rarely more than three or four hundred present! When a group of speech teachers, who are trying to teach their students to speak effectively before audiences, find it necessary to reinforce the sound of their voices to carry through an auditorium seating no more than four hundred, it is not to be expected that the students

2. *Idem.*, p. 341.

themselves will feel it worth while to develop adequate carrying power in their own voices.

We often ridicule the teachings of the elocutionists of the nineteenth century. I certainly should not advocate a reversion to many of their practices. But in some respects at least, they had something that we might well emulate. *They could be heard.* Chauncey M. DePew, who studied at Yale during the years from 1852 to 1856, had work with a man whom he calls, in his *Memories of Eighty Years*, "an eccentric old gentleman by the name of North." This was E. D. North, M.D., who in 1846 published his *Practical Speaking as Taught at Yale College*.<sup>8</sup> DePew testifies in his *Memories* that as a result of the teaching of North, he had never spoken in an auditorium in which he had difficulty in making himself heard. He would have scorned to use a microphone under any conditions.

The microphone does enable people whose voices are irreparably weak to address reasonably large audiences. But it does seem that we ought to do something to make it unnecessary for those who have been under our instruction to use it. If we give them enough training in adequate projection, they are not likely to find themselves in speaking situations where amplifiers and loud speakers are needed. Most of us do not, as a rule, have occasion to address thousands at a time; we may speak before groups of a few hundred. Under such circumstances, I hold that if a speaker cannot make himself heard, he has no business speaking.

There are undoubtedly other practices similar to these which reveal a growing laxity in our teaching. It should be possible again to teach our students how to make themselves heard without strain, and to use their voices to express more adequately the ideas and attitudes they want to arouse in their listeners. In my opinion the two illustrations I have given may show a trend that should be reversed.

3. 1846. New Haven. T. H. Pease.

For the first time the Department of Speech of the University of Florida is offering a graduate major in speech this coming summer session. A concentrated course of study in Correction of Speech Defects and Training of the Hearing Handicapped is also being inaugurated. In connection with these courses the Speech and Hearing Clinic will be in operation under the supervision of Dr. L. L. Hale assisted by Clinicians. As a supplement to the courses a series of Special Lectures by authorities in allied fields, such as education, physics, psychology, otology, orthodontia, oral surgery, and vocational rehabilitation will be given.

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## BOOK REVIEWS

RICHARD C. BRAND

**SPEECH CORRECTION ON THE CONTRACT PLAN**, Ruth B. Manser, New York: Prentice-Hall, Inc. Revised 1942; pp. XIX, 381. \$3.00.

"*Speech Correction on the Contract Plan* is outstanding in that the contents conform to the psychology of learning by providing definite tasks for the student. He is thus enabled to discover his needs and measure his own progress. The nature of the text guarantees that it will prove to be not only superior to other texts but invaluable for all classes where the correction of speech defects is stressed." Thus says Dr. E. George Payne, dean of the School of Education in New York University, to the revised edition of Dr. Manser's well known text in speech correction.

The book is planned for adolescent or mature students and all of the material is geared to their needs. The volume is divided into four main parts, the first two parts dealing with the speech mechanisms, the problems and the principles of correction and covering a mere sixty pages. The other three hundred pages of the book are exercises and contracts for the individual's use in his own particular corrective problem. The contract method used is an adaptation of the Dalton plan. The author feels that its use enables the student to break his problem up into short, workable units, in which he finds concrete steps and ideas of work to be covered and in which the progress of his correction is up to him.

This revised edition, the author says, contains amplified contracts in the foreign accent section and the stammering section. All the voice contracts have been revised and augmented and a set of contracts for "Careless Speech" has been added. All exercise material has been greatly amplified.

The book may be heartily recommended to teachers of speech correction who wish a modern, well planned, well executed text for mature students.

R. C. B.

**LOWERING THE VOTING AGE**: compiled by Julia E. Johnsen. The Reference Shelf. Vol. XVII, No. 5. New York: H. W. Wilson Company, 1944; pp. 237. \$1.25

This number of the Reference Shelf, *Lowering the Voting Age*, includes background materials and direct discussion pro and con on the subject which has assumed such nationwide interest since the fall of 1942 that it has been before the legislatures of thirty one states, in one of which, Georgia, it was adopted.

This text makes a valuable contribution to the subject. All of the best that has been written of a general nature has been collected under the title of "General Discussion" and material on the affirmative and negative side is so listed.

Valuable collateral materials which have appeared while the book was under preparation have been listed in the very complete bibliography. Debates, public forums, symposiums and radio discussions have been listed with an aim to furnish as helpful supplementary selection of material as has been feasible.

We consider this an excellent reference text on a subject that we feel will receive more attention and become more controversial in the future.

R. C. B.

PRACTICAL VOICE PRACTICE, by Grant Fairbanks, New York: Harper and Brothers. 1944; pp. viii, 86. \$1.00.

*Practical Voice Practice*, is, as the name implies, a practical text to provide basic materials and directions for a training program that will tend to develop voices that are "adequately audible and intelligible, undistracting, reasonably pleasant and expressive." It represents an attempt to be terse, simple and understandable, to be non-technical and to cover the practical essentials.

In each lesson there is a page or so of discussion, assignment, etc., followed by exercises, drills, inventory blanks for checking one's faults and other various learning and checking devices.

This is a compact text in keeping with the needs of a streamlined educational program, and a very workable and usable one.

R. C. B.

SPEECH READING—JENA METHOD, Anna M. Bunger. Danville, Illinois: The Interstate. Revised 1944; pp. 136. \$2.50.

This book by Miss Bunker is the only American textbook which presents the Jena Method of Speech Reading (lip reading) developed by the late Karl Brauckmann.

It is a text to help the specialized teacher of lip reading to understand and put in practice the principles developed by Dr. Brauckmann in his school at Jena, Germany. The author, Miss Anna Bunker, has taught the material at Michigan State Normal College in Ypsilanti, Michigan, and has seen teachers from her school go out with great success to all parts of the world. She has prepared this material to answer an increasing demand for a practical manual for teachers and students of this method.

It is a wonderful text for those who specialize in teaching lip reading and is also a valuable aid for speech correctionists, teachers of speech, and psychologists interested in the response to and with symbols.

R. C. B.

WE HOLD THESE TRUTHS: Documents of American Democracy, selected and edited by Stuart Gerry Brown. New York: Harper and Brothers. 1941, pp. vi, 351.

This little volume of American speech and document, *We Hold These Truths*, contains within its covers "the significant statements of American democracy from the *Mayflower Compact* to the first *Inaugural Address* of Franklin Roosevelt: declarations, court decisions, public papers, speeches and one or two things of lasting value which our writers have said."

While not strictly a speech text we feel that this small volume—because, in spite of its weighty contents it is one of those books of handy size published in recent years that are comfortable to handle and easy to hold—deserves mention because there in one volume one may find many of those often discussed and oft quoted speeches, decisions, etc., that are inconvenient to locate elsewhere.

We recommend it as a splendid book to have on one's reference shelf and to dip into in moments of doubt regarding our nation and its government.

R. C. B.

## NEWS AND NOTES

LOUISE SAWYER

Current Theatre, a new course in the Speech Department at Shorter College is attracting much interest as an elective course.

J. H. Hemmings, Alabama College, is on leave this year and is finishing work on his doctorate at Northwestern University.

Mary E. Compton, Angelo, Texas, is a new member of the Alabama College Speech Staff.

Mary Wilson, Columbia, South Carolina, is Radio Director at Alabama College. Miss Wilson replaces Miss Wickersham, who was married in June to Lt. H. R. Jones of the A.A.F.

The Birmingham, Alabama, High Schools present a fifteen minute radio program over Station W.A.P.I. every Saturday at nine A.M. The five high schools rotate in giving the programs. The teacher of speech from each school is in charge.

The public speaking class at the Extension Department of the University of Alabama in Birmingham has the largest enrollment of any class. Rose B. Johnson is the instructor.

The University of Tennessee is sponsoring a special community school for the 1945 summer session at Gatlinbury, in the Smoky Mountains. Courses will include a practical course in dramatic production.

The Tennessee Education Association will not hold its 1945 convention, in response to the government's request to organizations to avoid travel.

Miss Lucille Chenault, instructor in speech and director of dramatics at the University of Alabama was married in December to Lt. (jg) William A. Dozier, U.S.N.R. Mrs. Dozier resumed her duties at the University in February. In her absence her classes were taught by Mrs. Cherokee Shirley.

Charles A. McGlon was elected to the permanent faculty of Southern Baptist Theological Seminary, Louisville, Kentucky, as Assistant Professor of Speech. Mr. McGlon studied last summer for his Ph.D. in Speech Education at Columbia University.

Southern Baptist Theological Seminary, Louisville, Kentucky, has instituted a class in Religious Drama this year, open to men of the Seminary.

The Music School of S. B. T. S. and W. M. U. Training School Girls' Class is working on a choritic drama, *The Mighty Are Fallen*, Charles A. McGlon's adaptation of the Biblical story of Saul.

The speech classes at Agnes Scott College were open to the college community for the reading of Robert Frost's poetry prior to Mr. Frost's lecture recital there in January.

The Blackfriars of Agnes Scott College have entertained the patients at Lawson General Hospital in Atlanta.

Louise Nash, Baylor University, has made an arrangement of *Passing of the Third Floor Back* which runs for one hour in continuous performance. This drama has been presented before many church groups in Waco as part of the Sunday evening services. It was also presented before an enthusiastic audience at the Waco Army Airfield.

## NEWS FROM THE WEST

WILSON D. PAUL  
*University of Denver*

The Western Association of Teachers of Speech has lost two of its charter members and staunchest friends through the death of Miss Jenie D. Carebolt of San Francisco State College and Miss Grace Bridges of Portland Public Schools. Their contribution to the cause of speech education, to our professional organizations, and to the lives of their colleagues and students will long be remembered.

Because of government request the Western Association of Teachers of Speech has canceled its plans for three regional conventions. Information coming into the executive secretary's office indicates that many of the members are disappointed, but feel that the association should cooperate with the war manpower commission's request. The intercollegiate forensic tournament sponsored by W.A.T.S. and Linfield College was scheduled as usual, but no conference or association business meeting could be included.

The Rocky Mountain Speech Conference at the University of Denver which was to serve at the eastern meeting of the association was also canceled. As a substitute for the conference two activities were scheduled. First, a college forensic tournament with less than fifty delegates was held February 15th and 16th. Representatives came from colleges as far as twenty-three hundred miles apart. It is believed that this tournament covers the greatest area of any tournament in the United States. Major Charles T. Estes, of the United States Conciliation Service, Washington, D. C., and Dr. Francis Chisolm of Stephens College were guest speakers on problems of communications in employer-employee relations. Second, a special conference on New Methods of Communication was held for Denver teachers, February 17 with the same guest speakers.

Miss Evelyn Merrifield, graduate of Southwestern Louisiana Institute is doing graduate work in the University of Denver School of Speech. Professor Hugh Gillis, head of the Speech Department of San Jose State College, California, has just completed the requirements for the doctor's degree from Stanford University. Mr. L. C. Mendenhall who has been on the San Jose State College speech staff for a number of years is now teaching at San Francisco State College. Dr. E. Robert Harrington, who received his Ph.D. at the University of Iowa last June has left his position with the army at Borden Hospital in Chickasha, Oklahoma, where he was conducting research in hearing aspects of speech rehabilitation to teach Speech Pathology and Voice Science at the University of Denver. Dr. Herbert Rake, director of speech at Willamette University, spent the summer months doing USO work with Army and Coast Guard units between Marshfield Oregon, and Aberdeen, Washington.

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